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SUMMARIES OF PERIODICALS.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1888. Nos. 1, 2.—J. PANTAZIDES, *Inscription from Dekeleia*. This is the inscription of the Demotionidai published and discussed by F. B. Tarbell, *AJA*, 1889, p. 135 ff. The whole inscription is given, but only the second part in capitals. Grammatical and linguistic peculiarities are pointed out, and the contents discussed.—D. PHILIOS, *Inscriptions from Eleusis* (contin.). No. 39 is a decree of the Eleusinians in honor of Smikythion, consisting of 31 lines: the first eleven lines were published *Εφ. Ἀρχ.*, 1883, p. 133. No. 40 records provisions for the election of officers to take charge of various things connected with the sacred Orgas and other sanctuaries, for a mission to consult the Delphic oracle, and for various expenses: it belongs to the fourth century B. C.: the inscription consists of 83 lines, but is badly defaced. No. 41 is an account of the *epistatai*, dated by the name of the Archon Niketes (332/1 B. C.): it consists of 74 lines, some of which are badly defaced: from this document it appears that the *epistatai* held office for four years, and were not necessarily Eleusinians. Nos. 42–46 are fragmentary records of accounts, referring in part to construction or repair of some building: the letters belong to the time after Eukleides. No. 47 is also an account: three archons are mentioned, *Aristion* (421 B. C.), *Astyphilos* (420 B. C.), and his immediate successor *Archias*. From this inscription it appears that in the time before Eukleides the *epistatai* held office four years, the *ιεποποιοί*, one year.—G. NIKOLAÏDES, *The Building with one hundred and twenty Columns of Phrygian Stone which Hadrian built at Athens* (plan). The seven columns called the stoa of Hadrian formed half of the eastern façade of this great building. Within a great court surrounded by a wall and façade was a building divided into various apartments. In this book were kept, according to Pausanias. This is the building recently excavated by the Archæological Society in Athens.—ST. A. KOUMANOUDES, *Dionysiac Group* (pl. 1). This marble relief was found in April 1888 near the Olympieion. Height, 0.90 m.; width, 0.40 m. It represents Dionysos with his right arm bent above his head, while with his left hand he embraces Staphylos (or Ampelos) who stands beside him. Both figures are nude but for the skin of an animal which hangs about their shoulders. The relief was never finished.—H. G. LOLLING, *Mikkiades and Archermos*. The well-known inscription on the base found in Delos is restored (in opposition

to Six, *Mith. Inst. Athen.*, 1888, p. 149) to read: Μικκιά[δης τόδ' ἄγαλ]μα καλὸν [μ' ἀνέθηκε καὶ υἱὸς Ἀρχερμος (σ)ο[φ]ήσιν Ἐκηβό[λῳ ἐκτελέσαντες, οἱ Χίοι, Μέλανος πατρῶιον ἄσ[τυ] νέμοντες.—D. PHILIOS, *Wall-paintings of an Ancient Building in Eleusis* (pls. 4, 5). The building seems to have been some public edifice erected in the time of Hadrian. The walls were divided into panels by lines of red, brown, and green. In one panel is represented a seated Zeus, holding a winged Nike on his outstretched right hand, while the left hand grasps his sceptre. In the panel to the right of the Zeus are two swine, in that to the left, two oxen. The figures are all somewhat fragmentary.—TH. SOPHOULES, *Monuments from the Akropolis* (pls. 2, 3; 5 cuts). Plate 2 gives an archaic youthful male head with Attic *krobylos* (mentioned, *Gazette archéol.*, 1888, p. 41; *Mith. Inst. Athen.*, 1887, p. 373; *Jahrbuch*, 1887, p. 233; *Journ. Hell. Stud.*, ix, p. 122 with cut). This head is here asserted to be a native product of Attic art in opposition to those who have considered it related to the Apollo of Olympia. The same origin is ascribed to the bronze head (*Musées d'Athènes*, pl. 16). Plate 3 gives a youthful male head which has been found to belong to the torso published in *Mith. arch. Inst.*, 1880, pl. 1. Another head had been wrongly put upon this torso. This head is closely related to that of the Harmodios in Naples. The arrangement of the hair is like that of the Elektra in Naples and the bronze head in Athens (*Musées d'Athènes*, pl. 16). The two heads here published and the Athenian bronze are of Attic origin, and may give an idea of the art of Kritios. Cuts are given of two fragmentary winged draped female figures (Nikai). Other winged and running figures are discussed (cut of lower part of Herakles from the poros pediment, *Mith.*, 1886, pl. 2). By comparison with the Nike of Archermos, the Nikai from the Akropolis, the metopes of Selinous, archaic vases, the chest of Kypselos, etc., it is shown that the type of the winged hurrying Nike did not originate with Archermos, but was an importation from Asia. The predominant influence of Chian artists upon Attic art in the sixth century is denied.—TH. SOPHOULES, *Statue of Samian Art from the Akropolis* (pl. 6). A figure very like the Hera of Samos in the Louvre is published. The head is wanting. This figure shows how wide a difference there was between the early art of Attika and that of the islands.

Nos. 3, 4.—CHR. TSOUNTAS, *Restorations to an Inscription from Eleusis*. Lines 15–56 of the inscription No. 40 (see above) are republished with restorations.—CHR. D. TSOUNTAS, *Excavations of Tombs in Mykenai* (pls. 7–10; 16 cuts). For the summary of this paper see under NEWS, pp. 491–2.—P. WOLTERS, *Terracotta Pinakes from Attika* (pl. 11). Seven fragments of black-figured pinakes are described; all from Athens. Three were found κατὰ τὴν ὁδὸν ἐλαιοτριβείων, four by the church of the Ἁγία Τριάδα. These fragments form parts of two connected representations. The fragment pub-

lished (pl. 11) is 0.29 m. wide, 0.21 m. high, 0.032 m. thick. The original height must have been about twice the height of the fragment. Four pairs of draped men are represented, all with their right hands raised in an attitude of lamentation: the lower part of all the figures is broken off. The representations on the other fragments also seem to be funereal (one shows part of the scene of ἐκφορά). The inscription at the top of the published fragment reads: *ἴοσ: σῆμα τόδ' ἔστι Ἀρείο*—clearly a part of a metrical sepulchral inscription. These plaques were then evidently used to form a continuous adornment for tombs. The tombs so adorned were doubtless built of unburnt brick and wood.—D. PHILIOS, *Fragments of Pinakia and Vases from Eleusis* (pl. 12). A fragment of a large black-figured jar is published. It is adorned with a border of leaves and lotus buds between two red bands. The upper part of two male and two female figures is also preserved. An inscription reads: *Κλείμαχος μ' ἐποίησε κεμικε . . .* Kleimachos is an utterly unknown name: it is strange that the name is spelled with *ει*. Κλέσοφος, a potter of no earlier date who has lately (*Ἀρχ. Δελτίον*, 1889, p. 64) become known, spells his name with the simple *ει*. The meaning of *κεμικε* is unexplained. Fragments of a small black-figured plaque are published: a draped male figure (the head is wanting) stands facing the left; he holds a sceptre; before him is a draped female, with only the head, left shoulder and arm remaining. In the plaque are holes for nails: an inscription reads *Εὐφίλοτο[σ ζγραψε]ν* (or *ἐποίησε]ν*).—REPORTS. CHR. TSOUNTAS, *On the Tomb in Vaphio*. This tomb and its contents are briefly described (see *News*, pp. 380–1). Two other tombs of the same epoch, like the tombs of Nauplia and Spata, were discovered not far from the site of the temple of Apollo at Amyklai.—ST. A. KOUMANOUDES, *A building of Roman Times in Athens and Inscriptions from it*. A building, perhaps a bath, has been found near the ὁδὸς Ὀλγας. An inscription reads: *Ματιδία Σεβαστή*. Matidia Augusta was sister of Hadrian's wife Sabina. Another inscription reads *Ἀπόλλωνι Γεφυραίῳ Κλ(αύδιος) Θησεὺς Ψαφιάδης*.

HAROLD N. FOWLER.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. IV. No. 2. 1889.—E. ASSMANN, *Ancient Ships* (10 cuts). Ancient monuments with representations of ships are discussed, some of which have been hitherto disregarded. The δόλων was something like the modern bowsprit. A small sail hung below it. The δόλων also served sometimes as a derrick. The sails had rings for reefing. The eyes on the bows of ships were not holes for cables. The arrangement of rowers in vessels with three and more banks of oars is discussed.—P. WEIZSÄCKER, *Herakles Epitrapezios* (pl. 3). A bronze statuette in Jagsthausen near Öhringen is published and described as Herakles Epitrapezios. The bearded Herakles is represented

in sitting posture, his head crowned with oak-leaves. The legs are broken off, the right above, the left below the knee. A list of nine similar figures is given. The original was probably the Herakles Epitrapezios of Lysippos.—F. HAUSER, "*Narcisso*," *Bronze Statuette in Naples* (2 cuts). The original posture of this figure has been changed by the insertion of a wedge under the right foot. The dreaminess of the figure is due to this change and is foreign to the design of the artist. The figure probably represents Dionysos. A marble replica exists in a group in Florence (Episcopius, *Signorum icones*, 62; Gori, *Mus. Florent.*, III, 47; David, *Muséum de Florence*, III, 43; Clarac, IV, 692, 1631; *Jahrb. d. k. preuss. Kunstsamml.*, II, p. 77; Springer, *Raffaël und Michelangelo*, I, p. 21).—F. MARX, *The Bull of Tiryns* (3 cuts). Coins of Katane show a river-god in the form of a human-headed bull, above whom is a human figure with a horse's tail. The bull of Tiryns probably represents a river-god with a companion sprite or *δαίμων*. It would appear from this that the rulers of Tiryns were really Greeks.—O. BIE, *Wrestling match of Pan and Eros* (cut). A small terracotta dish in Berlin is published. The relief in the centre represents Pan and Eros wrestling in the presence of Aphrodite. It belongs to Hellenistic times. Later variations of this theme are discussed.—O. RICHTER, *The Augustus-buildings on the Forum Romanum* (14 cuts, 3 full-page illustrations, two-page plan).

I. *Reconstruction of the Temple of Cæsar*. The temple is shown to have been a prostyle-hexastyle with one column between the corner column and the *anta* of each side. The *cella* was 48 Roman feet wide by 22 deep. The temple was surrounded on all sides except the back by a platform, the front of which measured $88\frac{1}{2}$ Roman feet. Its depth was $92\frac{1}{2}$. The front platform was the *rostra* and, like the old *rostra*, was adorned with ships' beaks. It was reached by steps at each side. In the middle of the front was a niche 26 ft. wide by 13 deep. The height of the platform was 12 ft., that of the *cella*-floor 20 ft. The columns were Ionic or composite.

II. *History of the Temple of Cæsar*. The site occupied by the temple belonged, until Cæsar's time, to the forum. The temple was finished by Augustus between 37 and 34 B. C. It was restored under Hadrian: when it was destroyed is unknown.

III. *Triumphal Arch of Augustus*. Remains of an arch with three passages have been found just south of the temple of Cæsar. This arch was erected in 29 B. C., after the battle of Actium. North of the temple stood the arch erected in 19 B. C. to commemorate the recovery of the standards from the Parthians.

IV. *Transformation of the Roman Forum*. The eastern front of the forum was now formed by the temple of Cæsar flanked by two triumphal arches. The middle of the western front was occupied by the orators' platform. South of this the arch in honor of Tiberius was erected in 16 B. C., and the arch to the north was probably in honor of the elder Drusus. These arches at the west end had

each but one passage. The harmony between the eastern and western ends of the forum was destroyed when Severus erected his colossal arch upon the site of the arch of Drusus.—B. SAUER, *Pausanias and the Western Pediment of Olympia*. The instances in which Pausanias describes groups of figures are discussed. He had no consistent method. In describing the western pediment at Olympia, he describes the central figures but not all the others. Pausanias' Kentaur with the maiden is to the right, his Kentaur with the boy to the left, of the centre.—F. STUDNICZKA, *On the arrangement of the Western Pediment of the Olympic Temple of Zeus* (cut). The groups *FG* and *PQ* (of Treu's earlier arrangement) ought, as Treu now proposes (*Jahrb.*, III, p. 175 f.), to change places, but not the two central groups *HIK* and *MNO*, for the only woman in bridal costume must be Hippodameia, and she must be protected by the extended arm of the central figure (Apollon). Comparison with the Parthenon metopes (Michaelis, pl. 3. x, XII, in their relation to XI) favors this arrangement.—ARCHÄOLOGISCHER ANZEIGER. CONZE, *Annual Report on the Activity of the German Archaeological Institute*.—REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN. The reports cover the meetings from Nov. 1886 to May 1888 inclusive.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE. M. POTTIER, *Report on a painted stele* (cf. Treu, *Jahrb.*, IV, p. 22, No. 5) from Alexandria and a female head from the Cyrenaica, both in the Louvre.—BIBLIOGRAPHY.

NO. 3.—W. SCHLEUNING, *Velia in Lucania* (2 plans; 26 cuts). The site and remains of Velia at Castellamare della Bruca are described. The town lay upon a hill which was formerly nearer the sea than it now is. The remains of walls and towers are described. The earliest walls were of rough polygonal construction; later, improved polygonal walls were built; still later, the stones were rectangular. In later, but still pre-Roman, times brick was used. The bricks were flat, with prismatic grooves in the lower side. The bricks were stamped with Greek letters. 29 such stamps are published. Remains of cisterns are described.—A. SCHNEIDER, *Andokides* (pl. 4). The vase (from Chiusi) of Andokides, now in Palermo, (Klein, *Meistersign.*, p. 191) is published. It is a flat dish with standard. The painting is on the outside: it is half red-figured, and half black-figured. Under each handle is a fallen warrior, over whom a black-figured and a red-figured warrior are fighting. Behind each warrior is a great eye. Between the eyes on one side are two Scythian (?) bowmen standing by a tree (black-figured). On the other side is a Scythian (?) youth playing a flute (red-figured). This vase is compared with amphorae and other vases which exhibit black and red figures. The decoration is shown to belong to the transition from the black-figured to the red-figured style. Andokides appears to have been a progressive artist, who advanced from the black-

figured to the red-figured style. He belonged to the second half of the sixth century B. C., and is probably identical with the Ἀνδοκίδης κεραμεύς of the Athenian votive inscription.—M. BÖHM, *Aphrodite on the Goat* (2 cuts). A Campanian vase in Berlin is discussed. Aphrodite is represented riding on a male goat accompanied by two kids. Eros precedes her with a thymiaterion. A seated Hermes is looking after her. Twelve similar representations are mentioned. The type belongs to the fourth century B. C., and represents Aphrodite Pandemos.—K. SCHUMACHER, *Archaic Vases from La Tolfa* (pls. 5, 6). Five vases in Karlsruhe are published and discussed. The first is an amphora of the style formerly called Tyrrhenian, recently, Corintho-Attic. The neck is adorned with a band of red and black palmette and lotus ornament. Below are four stripes. The upper stripe represents the liberation of Prometheus, the other three various animals. The other side of the upper stripe is occupied by four hoplites. Other similar vases are discussed. No. 2 is a small amphora of the "Ionic" class discussed by Dümmler (*Mith. Rom.*, p. 170 f.). On each side of the neck is a lotus-flower between two palmettes. Below, on each side of the vase, is a winged female figure with outstretched wings, arms, and legs. Vases of this class belong to the sixth century B. C.: this is one of the latest of the class. No. 3 is an oinochoe. The body of the vase is adorned with a lotus-pattern and meander; on the shoulder is a row of animals. No. 4 is an alabastron. About the middle of the vase is a wide stripe occupied by four hoplites; between the two front hoplites are two rosettes and a square; between the backs of the other two is a sort of double lotus. The style of the vase is between those of the Melian and earliest Corinthian vases. No. 5 is a Corinthian pitcher (*kanne*) adorned with three rows of animals and rosettes. The lower part of all these vases except the alabastron is adorned with rays proceeding from the bottom, as from a centre.—K. SCHUMACHER, *The older Lower-world Vase in Karlsruhe* (pl. 7). A drawing from the papers of Mr. Clarke, deceased in Freiburg, is published. This shows part of the body of Eurydike, part of the palace of the Lower World, and the inscription Ὅρ]φείς, thus proving that both fragments of the vase in Karlsruhe belong to a representation of the Lower World.—CHR. HÜLSEN, *The Regia* (12 cuts). Earlier notices of the Regia and of excavations on its site are discussed. The architectural fragments found in 1872 are published. Excavations in 1888–9 discovered a few additional fragments, and made a reconstruction of the building possible. The *fasti* were inscribed on the south and west walls. The entrance was at the south; light must have been admitted from the north. The discovered fragments of the adornment of the upper part of the wall are of poor workmanship, and probably belong to a late restoration, not to the building of Domitius Calvinus, which probably had a cornice with triglyphs.—ARCHÄOLOGISCHER

ANZEIGER (*Supplement to the Jahrbuch*). *Eulogy of the late J. de Witte.—Acquisitions of the Museums of Antiquities in Germany.* I. *Berlin* (see *News*, p. 398). II. *Munich Glyptothek*, since 1887. A Corinthian capital from Mykenai; a Marsyas relief. *Vases.* A small collection of Kypriote vases; an Athenian vase of the Dipylon style; two vases from Corinth with linear ornament; two vases from Atalante; an Attic lekythos, black with a satyr and a dog in white; some white Attic lekythoi; an Attic pyxis; a krater from Thebes; two vases from Eretria; a toilette-vase from Athens; an article, possibly a thymaterion, from lower Italy, adorned with palmettes and a female head; the Itys-vase (*Journ. Hell. Stud.*, VIII, p. 439 ff.) from Etruria. III. *Dresden*, from 1882. The collections of Richard v. Friesen (collected in Rome and Naples 1876–78), Ernst Kuhn (the various marbles used by the ancients; over 300 numbers), and Heinrich Dressel (collected chiefly in Rome, 1871–85). 27 marbles, mostly reliefs, and some fragments are described. Many of these are from the collections of v. Friesen and Dressel (17 cuts). Further, six Etruscan bronzes (4 cuts); four Greek bronzes (3 cuts); 15 Roman bronzes (5 cuts), and numerous Roman bronze ornaments, weapons, and utensils (cut).—*Acquisitions of the British Museum during 1888.—Acquisitions of the Museum of Fine Arts in Boston in the Year 1888*; from E. Robinson's report to the Trustees. 14 marble busts from Rome and vicinity, chiefly portraits of imperial times; 12 terracotta figures and heads from Cervetri; 8 fragments of Campana-reliefs; 12 lamps; 13 prehistoric vases from Alba; 5 prehistoric vases from a grave within the Servian wall; 23 ex-votos from the temple of Diana at Nemi (15 of these are bronze); a collection of fragments of Aretine vases; a gift of the Egypt Exploration Fund consisting of fragments of vases and terracottas from Naukratis, and including an archaic "Apollo"-statuette. *Rogers Collection.* Part of this scattered collection (29 vases) are now in the possession of Henry Sharpe. *Casts For Sale.* A list of 38 new casts of antiques in the Louvre. The fragments of a *columna caelata* from Ephesos are again put together in the British Museum, and a cast of the whole is for sale. Professor v. Duhn reports that new casts of the Aphrodite Caetani are to be obtained from him.—*Counterfeits.* Dr. P. Wolters describes fragments of vases with counterfeit inscriptions in Athens.—**REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN, 1888.** *June.* Trendelenburg, on mosaics in Treves; Senz, on the Roman monument at Schweinschied; Kern, on Eubuleus; Hübner, on two inscriptions from Spain. *July.* Schreiber, on Alexandrian art; Wilcken, on a Greek inscription from Syene; Robert, on an ancient scale from Etruria; Herrmann, on excavations in Kypros. *November.* Borrmann, on the restoration in Berlin of the treasure-house of the Geloans at Olympia; Lehmann, on the Roman and Italic pound; Hübner, on a bronze tes-

sera from Spain; Weil, on a discovery of Sicilian coins; Robert, on a vase with illustrations to Eurip. *Iphigen.* (Εφ. Ἀρχ. 1887, pl. 5). *December.* Discourse by the President on the progress of archæology since Winckelmann; Trendelenburg, on a mosaic in Treves; Puchstein, on the cornice of the frieze of the great relief of the altar at Pergamon; Hartwig, on a collection of drawings of signed vases.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE.—BIBLIOGRAPHY.

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIV. No. 1. 1889.—F. WINTER, *A Vase of Sophilos* (pl. 1). Three fragments of an archaic Attic vase are published. One fragment represents Hermes followed by two pairs of female figures, Hestia and Demeter, Leto and Chariklo. On a second fragment are three heads with the inscription Νῦσαι; on the third, part of a building and the inscription Σώφίλος ἔγραψεν. The fragment Benndorf, *Griech. und Sic. Vasenbilder*, xi. 5, probably belongs to the same vase. A long procession was doubtless represented. Probably the scene was the bringing by Hermes of the infant Dionysos to the Nysaian nymphs. Sophilos probably borrowed parts of the procession from the François vase.—A. MICHAELIS, *The so-called Tripod-capital from Eleusis* (cut). The two three-sided capitals found in the smaller propylon at Eleusis have been explained as tripod-vases (Bötticher, *Tektonik* i², 355; Friederichs-Wolters, No. 865, etc.). They are here proved to belong to the columns which supported the corners of the portico of the building erected by Appius Claudius and his nephews (*CIL*, I, 619 = III, 547).—H. POMTOW, *An Arkadian Dedication at Delphoi* (cut). A block of black limestone at Delphoi, which once served as the base of a group of statues, bears three inscriptions. The first, in letters of the fourth century B. C., consists of five distichs:

Πύθι' Ἀπολλον [ἄν]αξ, τά[δ' ἀγάλματ' ἔ]δω[κεν ἀπαρχὰς
αὐτόχθων ἱερᾶς λαὸς ἀ[π' Ἀρκαδί]ας
Νίκηγ Καλλιστώ τε Λυκίο[νος?] τῇ πο[τ'] ἐμίχθη
Ζεὺς, ἱεροῦ δὲ γένους Ἀρκ[άδ']ἔφυσε κό[ρον]
ἐκ τοῦ δ' ἦν Ἑλατος καὶ Ἀφε[ῖδ]ας ἡδὲ κ[αὶ] Ἀζάν,
τοὺς δ' Ἑρατὼ νύμφα γείνατ' ἐν Ἀρκαδί[αι]
Λαοδάμεια δ' ἔτικτε Τρίφυλλον, παῖς Ἀ[μύ]κλαντος,
Γογγύλου ἐκ κούρας δ' ἦν Ἀμιλοῦς Ἑρα[στος]
τῶνδε σοὶ ἐκγενέται Λακεδαίμονα δη[ιώσαντες
Ἀρκάδες ἔστησαν μνήμ' ἐπγυνομένοις.

Pausanias, x. 9. 5, gives in prose the substance of these lines. The Arkadians ravaged Lakonika in the winter of 370/69 B. C. and the spring of

369. The erection of the monument at Delphoi was, then, probably determined upon in 369. Pausanias seems to think the monument refers to events in the VI century B. C. when the Tegeans defeated the Lakedaimonians. As artists of the figures, Pausanias mentions Pausanias of Apollonia, Daidalos of Sikyon, Antiphanes of Argos, and Samolas of Arkadia. Of these, Daidalos and Antiphanes are known to have practised their art about 400 B. C. This monument cannot, therefore, commemorate anything so late as the inroad upon Lakonika under Philip in 337 B. C. Pausanias seems to have derived his information from a written source, probably from Polemon, but the wrong date is doubtless due to Pausanias himself. The other inscriptions are decrees of proxeny; the first from the archonship of Straton, not long before 229 B. C., the second from that of Eukles who seems to have succeeded Straton in the archonship. Both inscriptions are published and discussed.—H. WINNEFELD, *Alabastra with Representations of Negroes* (3 cuts). A class of vases with outline drawings representing negroes is discussed: two are published. The origin of this style is ascribed to the time shortly after the Persian wars. Its retention in later times is perhaps due to the use of these alabastra for holding a special quality of oil.—P. WOLTERS, *Inscriptions from Thessaly*. Nine inscriptions from Volo and one from Velestino are published. From Volo, No. 1 is a decree of the *κοινόν* of the Magnetes similar to those published by Lolling (*Mitth.*, VII, pp. 69, 335); No. 2 is a short fragment of a decree; No. 3 contains two names; the rest are sepulchral inscriptions. The one from Velestino is a record of manumission.—W. DÖRPFELD, *On the Choregic Monument of Nikias*. This building appears to have stood N. E. of the Odeion of Herodes, where foundations have been discovered. When the odeion was built, the monument was torn down and used in the construction of a gate (Beulé gate).—A. BRÜCKNER, *Poros-sculptures on the Akropolis*. I. *The Typhon-pediment* (pls. 2, 3; supplement). This group is put together of many fragments. The right side of the pediment was occupied by the three-bodied Typhon with his serpent coils. His heads are bearded; small snakes rise before his breasts; his right and left bodies are winged. Of his opponent Zeus only the bearded head remains. The left side of the pediment was probably occupied by Herakles in conflict with a great serpent (Echidna). Of the serpent the head and a great part of the body are preserved; of Herakles little beyond the head. The chief colors are a deep blue, red, and white; green and black also occur. The outer heads of Typhon had blue hair and beard; the middle head, white hair and a blue beard. The snake-parts are striped red and blue, but the snake-heads are elaborately painted with various colors. Only those parts of the relief which were visible are well finished. The middle head of Typhon had better features and a more dignified appearance than the other two. This

difference was intentional, and shows the artist's skill.—A. E. KONTOLÉON, *Inscriptions of Asia Minor*. Seventy-one inscriptions from Pergamon, Smyrna, Samos, Erythrai, Magnesia on the Maiandros, and other places near the coast. The inscriptions are of late date (apparently none before the Roman occupation, and many after the beginning of our era), and comprise dedications, sepulchral inscriptions and fragments of decrees.—**MISCELLANIES.** P. WOLTERS, *Boundary-stone of an Athena-sanctuary in Aigina*. This inscribed stone was found in position about one-quarter of the way from the town to the temple, *i. e.*, nearly five miles from the temple.—**LITERATURE.**—**DISCOVERIES:** on the Akropolis (W. D. and P. W.); in Eleusis and Mykenai (W. D.); Graves in Pergamon (A. E. KONTOLÉON).—**REPORTS OF MEETINGS:** SCHLIEMANN, *On Pylos and Sphakteria*; WOLTERS, *On a statue of Artemis Laphria*; GRAEF, *On the ruins of Phokaia*.

No. 2.—E. SZANTO, *On Attic Inscriptions*, I. II. An inscription on a fragment of pottery in Athens is published in facsimile. It contains the record of a lease of a house. Bad faith is to be punished by a fine equal to twice the amount involved. The psephism concerning the people of Tenedos (*CIA*, II, 117) provides for the payment of a sum of money, and also for the bestowal of honors upon the people and their envoys. A second decree (Εφ. 'Αρχ., 1886, p. 137) provides only for the honors. This was probably passed just after the other, in order to make the bestowal of the honors more complimentary and more in accord with diplomatic usage.—H. BLÜMNER, *Artisan Scenes* (3 cuts). An Attic vase in Athens found at Exarcho (Abai) in Lokris is published. Three potters are represented at work, while a fourth man is whipping a slave suspended horizontally. Two fragments of a red-figured vase from the Akropolis are published. The adornment forms two stripes, the lower of which represents a scene from the palaistra, while the upper represents potters at work. Both scenes are very fragmentary. The third cut represents a gravestone in the museum at Larissa. The relief upon it shows a seated man hewing a board with an adze or hatchet.—G. TREU, *Statues of the Iliad and the Odyssey in Athens* (pl. v; 3 cuts). Two marble torsos, formerly interpreted (Gurlitt, *Arch. Ztg.*, 1869, p. 67) as representations of towns or districts, are here interpreted as the *Iliad* and the *Odyssey*. The armor of one is adorned with figures from the *Odyssey*. The torsos belong to Roman times, but their types originated in the Hellenistic period. The originals were probably designed to stand in a library with a seated figure of Homer between them.—W. M. RAMSAY, *Syro-Cappadocian Monuments in Asia Minor* (pl. 6; 10 cuts). The Syro-Cappadocian art (sometimes called Hittite) is the precursor of the Phrygian. The ugly monument at Fassiler (Sterrett, *Wolfe Expedition*, p. 164) is published and discussed. [A full summary of the contents of this paper, including a description of the monument, is

given under *News* on p. 369 of this volume.] Various details of Sterrett's description are corrected. Hirschfeld's division between an eastern and a western group of Syro-Cappadocian monuments (*Berl. Akad. Abhandlgn.*, 1885, 1886) is controverted in detail.—J. H. MORDTMANN, *Inscriptions from Salonichi and Thessaly*. Five inscriptions. No. 1 is *CIG*, II, 1988, and consists of an inscription of thirteen hexameter lines in memory of Secundion, and one of two distichs also in memory of Secundion. On the same stone is a short inscription of later date to Julia Secunda. No. 2 is a late sepulchral inscription to Auphonia Euporia. No. 3 is a fragmentary list of names. No. 4 consists of two short fragments of a late date. No. 5, from the peninsular Magnesia, is an inscription of 37 lines, containing a decree of the Spalauthrians in honor of Lysias, son of Epitelos. It is now in Constantinople.—A. CONZE, *The so-called Venus Genetrix* (pl. 4; 3 cuts). Four examples of this type are added to the list of 72 given by Reinach (*Gazette archéol.*, 1887, pp. 250 ff., 271 ff.). The first is a marble statuette which was in private hands in Athens in 1885. The head belongs to the figure, and shows the same type as that of the statue in the Louvre. The second is a torso from Pergamon now in Berlin, the third a torso in Athens, the fourth a fragment in Mykonos. This type is referred to the end of the fifth or beginning of the fourth century B. C. The original was perhaps the Aphrodite ἐν κήποις of Alkamenes. No. 38 in Reinach's list is a marble statuette now in Athens. It is not an Aphrodite, but probably a votive figure of a girl. This type also belongs to the end of the fifth century.—R. KOLDEWEY, *The Porch of the Athenians at Delphoi*. The writer expressed the opinion (*Mith.*, 1884, p. 264 f.) that the polygonal retaining-wall formed the back of the porch, and that the anathemata mentioned in the dedicatory inscription stood on a base 0.90 m. high and 1.34 m. wide at the back of the porch. This opinion is maintained against the criticisms of Pomtow (*Beiträge z. Topographie v. Delphi*, Berlin, 1889).—M. G. DEMITSAS, *Unpublished Inscriptions*. Eight inscriptions, all sepulchral and of late date. Two are from Amisos on the Black Sea, one from Kerza or Karousa (6 hours from Sinope), three from Kabzas (16 hours from Amisos), eight from Amaseia (formerly called Belegradon), one from Dyrrachion.—**MISCELLANIES.** P. G. ZERLENTIS, *Inscriptions*. A sepulchral inscription from Syros and two lines of an honorary decree from Oaxes.—**DISCOVERIES.** A short account is given (by P.W.) of the discoveries in the dome-tomb at Vaphio near Amyklai. [For full description of same, see *JOURNAL*, pp. 380-1; 493-5.]

HAROLD N. FOWLER.